

2000  
9

Royal Institution of Great Britain.

WEEKLY EVENING MEETING,

Friday, March 7, 1879.

SIR W. FREDERICK POLLOCK, Bart. M.A. Vice-President,  
in the Chair.

PROFESSOR HUXLEY, LL.D. F.R.S.

*Sensation and the Unity of Structure of Sensiferous Organs.\**

\* \* \* \* \*

WE are indebted to Descartes, who happened to be a physiologist as well as a philosopher, for the first distinct enunciation of the essential elements of the true theory of sensation. In later times, it is not to the works of the philosophers, if Hartley and James Mill are excepted, but to those of the physiologists, that we must turn for an adequate account of the sensory process. Haller's luminous, though summary, account of sensation in his admirable 'Primæ Lineæ,' the first edition of which was printed in 1747, offers a striking contrast to the prolixity and confusion of thought which pervade Reid's 'Inquiry,' of seventeen years later date.† Even Sir William Hamilton, learned historian and acute critic as he was, not only failed to apprehend the philosophical bearing of long-established physiological truths; but, when he affirmed that there is no reason to deny that the mind feels at the finger points, and none to assert that the brain is the sole organ of thought, he showed that he had not apprehended the significance of the revolution commenced, two hundred years before his time, by Descartes, and effectively followed up by Haller, Hartley, and Bonnet in the middle of the last century.

In truth, the theory of sensation, except in one point, is, at the present moment, very much where Hartley, led by a hint of Sir Isaac Newton's, left it, when, a hundred and twenty years since, the 'Observations on Man: his Frame, his Duty, and his Expectations,' was

---

\* The whole discourse is given in the 'Nineteenth Century' for April, 1879.

† In justice to Reid, however, it should be stated that the chapters on Sensation in the 'Essays on the Intellectual Powers' (1785) exhibit a great improvement. He is, in fact, in advance of his commentator, as the note to Essay II. chap. ii. p. 248, of Hamilton's edition shows.

laid before the world. The whole matter is put in a nutshell in the following passages of this notable book:—

“External objects impressed upon the senses occasion, first, on the nerves on which they are impressed, and then on the brain, vibrations of the small and, as we may say, infinitesimal medullary particles.

“These vibrations are motions backwards and forwards of the small particles; of the same kind with the oscillations of pendulums and the tremblings of the particles of sounding bodies. They must be conceived to be exceedingly short and small, so as not to have the least efficacy to disturb or move the whole bodies of the nerves or brain.\*

“The white medullary substance of the brain is also the immediate instrument by which ideas are presented to the mind; or, in other words, whatever changes are made in this substance, corresponding changes are made in our ideas; and *vice versâ*.”

Hartley, like Haller, had no conception of the nature and functions of the grey matter of the brain. But, if for “white medullary substance,” in the latter paragraph, we substitute “grey cellular substance,” Hartley’s propositions embody the most probable conclusions which are to be drawn from the latest investigations of physiologists. In order to judge how completely this is the case, it will be well to study some simple case of sensation, and, following the example of Reid and of James Mill, we may begin with the sense of smell. Suppose that I become aware of a musky scent, to which the name of “muskiness” may be given. I call this an odour, and I class it along with the feelings of light, colours, sounds, tastes, and the like, among those phenomena which are known as sensations.

\* \* \* \* \*

The pure sensation of muskiness is almost sure to be followed by a mental state which is not a sensation, but a belief, that there is somewhere close at hand a something on which the existence of the sensation depends. It may be a musk-deer, or a musk-rat, or a musk-plant, or a grain of dry musk, or simply a scented handkerchief; but former experience leads us to believe that the sensation is due to the presence of one or other of these objects, and that it will vanish if the object is removed. In other words, there arises a belief in an external cause of the muskiness, which, in common language, is termed an odorous body.

\* \* \* \* \*

It is unnecessary for the present purpose to inquire into the origin of our belief in external bodies, or into that of the notion of

---

\* ‘Observations on Man,’ vol. i. p. 11.

causation. Assuming the existence of an external world, there is no difficulty in obtaining experimental proof that, as a general rule, olfactory sensations are caused by odorous bodies; and we may pass on to the next step of the inquiry—namely, how the odorous body produces the effect attributed to it.

The first point to be noted here is another fact revealed by experience; that the appearance of the sensation is governed, not only by the presence of the odorous substance, but by the condition of a certain part of our corporeal structure, the nose. If the nostrils are closed the presence of the odorous substance does not give rise to the sensation; while, when they are open, the sensation is intensified by the approximation of the odorous substance to them, and by snuffing up the adjacent air in such a manner as to draw it into the nose. On the other hand, looking at an odorous substance, or rubbing it on the skin, or holding it to the ear, does not awaken the sensation. Thus, it can be readily established by experiment that the perviousness of the nasal passages is, in some way, essential to the sensory function; in fact, that the organ of that function is lodged somewhere in the nasal passages. And, since odorous bodies give rise to their effects at considerable distances, the suggestion is obvious that something must pass from them into the sense organ. What is this something which plays the part of an intermediary between the odorous body and the sensory organ?

The oldest speculation about the matter dates back to Democritus and the Epicurean School, and it is to be found fully stated in the fourth book of Lucretius. It comes to this: that the surfaces of bodies are constantly throwing off excessively attenuated films of their own substance; and that these films, reaching the mind, excite the appropriate sensations in it.

Aristotle did not admit the existence of any such material films, but conceived that it was the form of the substance, and not its matter, which affected sense, as a seal impresses wax, without losing anything in the process. While many, if not the majority, of the Schoolmen took up an intermediate position, and supposed that a something which was not exactly either material or immaterial, and which they called an "intentional species," effected the needful communication between the bodily cause of sensation and the mind.

But all these notions, whatever may be said for, or against, them in general, are fundamentally defective, by reason of an oversight which was inevitable, in the state of knowledge at the time in which they were promulgated. What the older philosophers did not know, and could not know, before the anatomist and physiologist had done his work, is that, between the external object and that mind in which they supposed the sensation to inhere, there lies a physical obstacle. The sense organ is not a mere passage by which the "tenuia simulacra rerum," or the "intentional species" cast off by

objects, or the "forms" of sensible things, pass straight to the mind; on the contrary, it stands as a firm and impervious barrier, through which no material particle of the world without can make its way to the world within.

Let us consider the olfactory sense organ more nearly. Each of the nostrils leads into a passage completely separated from the other by a partition, and these two passages place the nostrils in free communication with the back of the throat, so that they freely transmit the air passing to the lungs when the mouth is shut, as in ordinary breathing. The floor of each passage is flat, but its roof is a high arch, the crown of which is seated between the orbital cavities of the skull, which serve for the lodgment and protection of the eyes, and therefore lies behind the apparent limits of that feature which in ordinary language is called the nose. From the side walls of the upper and back part of these arched chambers, certain delicate plates of bone project, and these, as well as a considerable part of the partition between the two chambers, are covered by a fine, soft, moist membrane. It is to this Schneiderian, or olfactory, membrane that odorous bodies must obtain direct access if they are to give rise to their appropriate sensations; and it is upon the relatively large surface which the olfactory membrane offers that we must seek for the seat of the organ of the olfactory sense. The only essential part of that organ consists of a multitude of minute rod-like bodies, set perpendicularly to the surface of the membrane, and forming a part of the cellular coat, or epithelium, which covers the olfactory membrane, as the epidermis covers the skin. In the case of the olfactory sense, there can be no doubt that the Democritic hypothesis, at any rate for such odorous substances as musk, has a good foundation. Infinitesimal particles of musk fly off from the surface of the odorous body, and becoming diffused through the air, are carried into the nasal passages, and thence into the olfactory chambers, where they come into contact with the filamentous extremities of the delicate olfactory epithelium.

But this is not all. The "mind" is not, so to speak, upon the other side of the epithelium. On the contrary, the inner ends of the olfactory cells are connected with nerve fibres, and these nerve fibres, passing into the cavity of the skull, at length end in a part of the brain, the olfactory sensorium. It is certain that the integrity of each, and the physical inter-connection of all these three structures, the epithelium of the sensory organ, the nerve fibres and the sensorium, are essential conditions of ordinary sensation. That is to say, the air in the olfactory chambers may be charged with particles of musk; but, if either the epithelium, or the nerve fibres, or the sensorium are injured, or physically disconnected from one another, sensation will not arise. Moreover, the epithelium may be said to be receptive, the nerve fibres transmissive, and the sensorium sensifacient. For, in the act of smelling, the particles of the odorous substance produce a molecular change (which Hartley was in all proba-



bility right in terming a vibration) in the epithelium, and this change being transmitted to the nerve fibres, passes along them with a measurable velocity, and, finally reaching the sensorium, is immediately followed by the sensation.

\* \* \* \* \*

None the less, however, does it remain true that no similarity exists, nor indeed is conceivable, between the cause of the sensation and the sensation. Attend as closely to the sensations of muskiness or any other odour, as we will, no trace of extension, resistance, or motion is discernible in them. They have no attribute in common with those which we ascribe to matter; they are, in the strictest sense of the words, immaterial entities.

Thus, the most elementary study of sensation justifies Descartes' position, that we know more of mind than we do of body; that the immaterial world is a firmer reality than the material. For the sensation "muskiness" is known immediately. So long as it persists, it is a part of what we call our thinking selves, and its existence lies beyond the possibility of doubt. The knowledge of an objective or material cause of the sensation, on the other hand, is mediate; it is a belief as contradistinguished from an intuition, and it is a belief which, in any given instance of sensation, may, by possibility, be devoid of foundation. For odours, like other sensations, may arise from the occurrence of the appropriate molecular changes in the nerve or in the sensorium, by the operation of a cause distinct from the affection of the sense organ by an odorous body. Such "subjective" sensations are as real existences as any others and as distinctly suggest an external odorous object as their cause; but the belief thus generated is a delusion. And, if beliefs are properly termed "testimonies of consciousness," then undoubtedly the testimony of consciousness may be, and often is, untrustworthy.

Another very important consideration arises out of the facts as they are now known. That which, in the absence of a knowledge of the physiology of sensation, we call the cause of the smell, and term the odorous object, is only such, mediately, by reason of its emitting particles which give rise to a mode of motion in the sense organ. The sense organ, again, is only a mediate cause by reason of its producing a molecular change in the nerve fibre; while this last change is also only a mediate cause of sensation, depending, as it does, upon the change which it excites in the sensorium.

The sense organ, the nerve, and the sensorium, taken together, constitute the sensiferous apparatus. They make up the thickness of the wall between the mind, as represented by the sensation "muskiness," and the object, as represented by the particle of musk in contact with the olfactory epithelium.

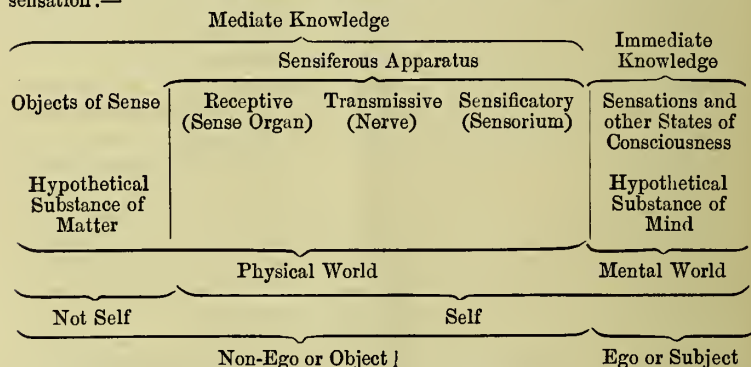
It will be observed that the sensiferous wall and the external world are of the same nature; whatever it is that constitutes them both is expressible in terms of matter and motion. Whatever changes

take place in the sensiferous apparatus are continuous with, and similar to, those which take place in the external world.\* But with the sensorium, matter and motion come to an end; while phenomena of another order, or immaterial states of consciousness, make their appearance. How is the relation between the material and the immaterial phenomena to be conceived? This is the metaphysical problem of problems, and the solutions which have been suggested have been made the corner-stones of systems of philosophy.

\*   \*   \*   \*   \*   \*   \*

Sensations of taste, however, are generated in almost as simple a fashion as those of smell. In this case, the sense organ is the epithelium which covers the tongue and the palate; and which sometimes, becoming modified, gives rise to peculiar organs termed "gustatory bulbs," in which the epithelial cells elongate and assume a somewhat rod-like form. Nerve fibres connect the sensory organ with the sensorium, and tastes or flavours are states of consciousness caused by the change of molecular state of the latter. In the case of the sense of touch there is often no sense organ distinct from the general epidermis. But many fishes and amphibia exhibit local modifications of the epidermic cells which are sometimes extraordinarily like the gustatory bulbs; more commonly, both in lower and higher animals, the effect of the contact of external bodies is intensified by the development of hair-like filaments, or of true hairs, the bases of which are in immediate relation with the ends of the sensory nerves. Everyone must

\* The following diagrammatic scheme may help to elucidate the theory of sensation:—



Immediate knowledge is confined to states of consciousness, or, in other words, to the phenomena of mind. Knowledge of the physical world, or of one's own body and of objects external to it, is a system of beliefs or judgments based on the sensations. The term "self" is applied not only to the series of mental phenomena which constitute the ego, but to the fragment of the physical world which is their constant concomitant. The corporeal self, therefore, is part of the non-ego; and is objective in relation to the ego as subject,

have noticed the extreme delicacy of the sensations produced by the contact of bodies with the ends of the hairs of the head; and the "whiskers" of cats owe their functional importance to the abundant supply of nerves to the follicles in which their bases are lodged. What part, if any, the so-called "tactile corpuscles," "end bulbs," and "Pacinian bodies" play in the mechanism of touch is unknown. If they are sense organs, they are exceptional in character, in so far as they do not appear to be modifications of the epidermis. Nothing is known respecting the sense organs of those sensations of resistance which are grouped under the head of the muscular sense; nor of the sensations of warmth and cold; nor of that very singular sensation which we call tickling.

In the case of heat and cold, the organism not only becomes affected by external bodies, far more remote than those which affect the sense of smell; but the Democritic hypothesis is obviously no longer permissible. When the direct rays of the sun fall upon the skin, the sensation of heat is certainly not caused by "attenuated films" thrown off from that luminary, but to a mode of motion which is transmitted to us. In Aristotelian phrase, it is the form without the matter of the sun which stamps the sense organ; and this, translated into modern language, means nearly the same thing as Hartley's vibrations. Thus we are prepared for what happens in the case of the auditory and the visual senses. For neither the ear nor the eye receives anything but the impulses or vibrations originated by sonorous or luminous bodies. Nevertheless, the receptive apparatus still consists of nothing but specially modified epithelial cells. In the labyrinth of the ear of the higher animals the free ends of these cells terminate in excessively delicate hair-like filaments; while, in the lower forms of auditory organ, its free surface is beset with delicate hairs like those of the surface of the body, and the transmissive nerves are connected with the bases of these hairs. Thus there is an insensible gradation in the forms of the receptive apparatus, from the organ of touch, on the one hand, to those of taste and smell; and, on the other hand, to that of hearing. Even in the case of the most refined of all the sense organs, that of vision, the receptive apparatus departs but little from the general type. The only essential constituent of the visual sense organ is the retina, which forms so small a part of the eyes of the higher animals; and the simplest eyes are nothing but portions of the integument, in which the cells of the epidermis have become converted into glassy rod-like retinal corpuscles. The outer ends of these are turned towards the light; their sides are more or less extensively coated with a dark pigment, and their inner ends are connected with the transmissive nerve fibres. The light impinging on these visual rods produces a change in them which is communicated to the nerve fibres, and, being transmitted to the sensorium, gives rise to the sensation — if indeed all animals which possess eyes are endowed with what we understand as sensation.



In the higher animals, a complicated apparatus of lenses arranged on the principle of a camera obscura, serves at once to concentrate and to individualize the pencils of light proceeding from external bodies. But the essential part of the organ of vision is still a layer of cells which have the form of rods with truncated or conical ends. By what seems a strange anomaly, however, the glassy ends of these are turned, not towards, but away from, the light; and the latter has to traverse the layer of nervous tissues with which their outer ends are connected, before it can affect them. Moreover, the rods and cones of the vertebrate retina are so deeply seated, and in many respects so peculiar in character, that it appears impossible, at first sight, that they can have anything to do with that epidermis of which gustatory and tactile, and at any rate the lower forms of auditory and visual, organs are obvious modifications.

Whatever be the apparent diversities among the sensiferous apparatuses, however, they share certain common characters. Each consists of a receptive, a transmissive, and a sensifactory portion. The essential part of the first is an epithelium, of the second, nerve fibres, of the third, a part of the brain; the sensation is always the consequence of the mode of motion excited in the receptive, and sent along the transmissive, to the sensorial part of the sensiferous apparatus. And, in all the senses, there is no likeness whatever between the object of sense, which is matter in motion, and the sensation, which is an immaterial phenomenon.

On the hypothesis which appears to me to be the most convenient, sensation is a product of the sensiferous apparatus caused by certain modes of motion which are set up in it by impulses from without. The sensiferous apparatuses are, as it were, factories, all of which at the one end receive raw materials of a similar kind—namely, modes of motion—while, at the other, each turns out a special product, the feeling which constitutes the kind of sensation characteristic of it.

Or, to make use of a closer comparison, each sensiferous apparatus is comparable to a musical-box wound up; with as many tunes as there are separate sensations. The object of a simple sensation is the agent which presses down the stop of one of these tunes, and the more feeble the agent, the more delicate must be the mobility of the stop.

But, if this be the case, if the recipient part of the sensiferous apparatus is, in all cases, merely a mechanism affected by coarser or finer kinds of material motion, we might expect to find that all sense organs are fundamentally alike, and result from the modification of the same morphological elements. And this is exactly what does result from all recent histological and embryological investigations.

It has been seen that the receptive part of the olfactory apparatus is a slightly modified epithelium, which lines an olfactory chamber deeply seated between the orbits in adult human beings. But, if we trace back the nasal chambers to their origin in the embryo, we find that, to begin with, they are mere depressions of the skin of the fore



part of the head, lined by a continuation of the general epidermis. These depressions become pits, and the pits, by the growth of the adjacent parts, gradually acquire the position which they finally occupy. The olfactory organ, therefore, is a specially modified part of the general integument.

The human ear would seem to present greater difficulties. For the essential part of the sense organ, in this case, is the membranous labyrinth, a bag of complicated form, which lies buried in the depths of the floor of the skull, and is surrounded by dense and solid bone. Here, however, recourse to the study of development readily unravels the mystery. Shortly after the time when the olfactory organ appears as a depression of the skin on the side of the fore part of the head, the auditory organ appears as a similar depression on the side of its back part. The depression, rapidly deepening, becomes a small pouch, and then, the communication with the exterior becoming shut off, the pouch is converted into a closed bag, the epithelial lining of which is a part of the general epidermis segregated from the rest. The adjacent tissues, changing first into cartilage and then into bone, enclose the auditory sac in a strong case, in which it undergoes its further metamorphoses; while the drum, the ear bones, and the external ear are superadded by no less extraordinary modifications of the adjacent parts. Still more marvellous is the history of the development of the organ of vision. In the place of the eye, as in that of the nose and that of the ear, the young embryo presents a depression of the general integument; but, in man and the higher animals, this does not give rise to the proper sensory organ, but only to part of the accessory structures concerned in vision. In fact, this depression, deepening and becoming converted into a shut sac, produces only the cornea, the aqueous humour, and the crystalline lens of the perfect eye.

The retina is added to this by the outgrowth of the wall of a portion of the brain into a sort of bag or sac with a narrow neck, the convex bottom of which is turned outwards or towards the crystalline lens. As the development of the eye proceeds, the convex bottom of the bag becomes pushed in, so that it gradually obliterates the cavity of the sac, the previously convex wall of which becomes deeply concave. The sac of the brain is now like a double nightcap ready for the head, but the place which the head would occupy is taken by the vitreous humour, while the layer of nightcap next it becomes the retina. The cells of this layer which lie furthest from the vitreous humour, or, in other words, bound the original cavity of the sac, are metamorphosed into the rods and cones. Suppose now that the sac of the brain could be brought back to its original form; then the rods and cones would form part of the lining of a side pouch of the brain. But one of the most wonderful revelations of embryology is the proof of the fact that the brain itself is, at its first beginning, merely an infolding of the epidermic layer of the general integument. Hence it follows that the rods and cones of the vertebrate eye are modified

epidermic cells, as much as the crystalline cones of the insect or crustacean eye are; and that the inversion of the position of the former in relation to light arises simply from the roundabout way in which the vertebrate retina is developed.

Thus all the higher sense organs start from one foundation, and the receptive epithelium of the eye, or of the ear, is as much modified epidermis as is that of the nose. The structural unity of the sense organs is the morphological parallel to their identity of physiological function, which, as we have seen, is to be impressed by certain modes of motion; and they are fine or coarse in proportion to the delicacy or the strength of the impulses by which they are to be affected.

In ultimate analysis, then, it appears that a sensation is the equivalent in terms of consciousness for a mode of motion of the matter of the sensorium. But, if inquiry is pushed a stage further, and the question is asked, What then do we know about matter and motion? there is but one reply possible. All that we know about motion is that it is a name for certain changes in the relations of our visual, tactile, and muscular sensations; and all that we know about matter is that it is the hypothetical substance of physical phenomena—the assumption of the existence of which is as pure a piece of metaphysical speculation as that of the substance of mind.

Our sensations, our pleasures, our pains, and the relations of these make up the sum total of the elements of positive, unquestionable knowledge. We call a large section of these sensations and their relations matter and motion; the rest we term mind and thinking; and experience shows that there is a certain constant order of succession between some of the former and some of the latter.